

HANDEL & HAYDN AT SYMPHONY HALL

Thomas Dunn, *Artistic Director*

168th Season, 1982-1983

Wednesday, November 10, 1982 at 8 p.m.

Friday, November 12, 1982 at 8 p.m.

Thomas Dunn, *conducting*

Doralene Davis, *soprano*

Susan Floreen, *alto*

Frederick Urrey, *tenor*

Francis Hester, *bass*

HANDEL **The Dettingen Te Deum**

Intermission

HAYDN **Missa in tempore belli (Paukenmesse),**
(Hob. XXII:9)

I Kyrie

II Gloria

III Credo

IV Sanctus

V Benedictus

VI Agnus Dei

The taking of photographs and the use of recording equipment in this hall are not allowed.

Next Concert: December 8, 10, 12, 1982 — Handel *Messiah*,
Alfred Mann, conducting.

HANDEL: Dettingen Te Deum

The Battle of Dettingen was part of a larger European conflict known as the War of Austrian Succession. Britain fought on the side of the Austrians, not because of any particular fondness for the integrity of Habsburg dynastic succession, but because she saw the opportunity to enlarge her colonial possessions at the expense of France and Spain, who were supporting Frederick the Great and Prussia. King George II himself took to the field at Dettingen, the last British monarch to lead his troops into battle personally. In some ways he was more of a hindrance than a help to his generals, charged with making a multi-national force into a single fighting unit. He caused additional displeasure by wearing prominently the yellow sash of Hanover, the continental principality which seemed to have a greater claim on his affection than the welfare of Britain.

In his defense it must be said that he encouraged the rank and file by exposing himself boldly, if rather imprudently, to enemy fire. Both sides fought bravely amidst the usual confusion of battle. The British triumphed not because of any special tactical brilliance, but because of disastrous miscalculations by their adversaries, the French army. The advantage gained by the victory went unexploited because of poor and indecisive leadership. After two months on the continent, George II returned to England as a celebrity, which probably surprised him as much as it did his many critics.

Handel began the *Te Deum* for the victory at Dettingen a few weeks after the battle (June 27, 1743), but the performance was delayed until the official ceremony of thanksgiving at the Chapel Royal in November. In its composition he followed the customary practice of dividing the text into contrasting choral and solo movements, though the chorus finds fuller employment

than the single bass soloist. Virtually every movement of this extensive work is indebted to a Latin setting of the *Te Deum* text by an obscure Italian composer, Francesco Urio (?1631-1719?). Handel probably became familiar with the work while he was a young man making a name for himself in Italy. Ironically, Handel's dependency also demonstrates his superiority. A confrontation of the two compositions clarifies what Winton Dean has called "the difference between brick-laying and architecture." It is neither empty praise nor deference to a famous master to say that Handel transcends his pedestrian model with the craftsmanship and brilliant insight which transfigure the unrealized potential of Urio's thematic ideas.

The Dettingen *Te Deum* maintained its popularity in England after Handel's death. It was preferred to his earlier *Te Deum* commemorating the Peace of Utrecht (1713) and became one of the highlights of the 1784 Handel Commemoration at Westminster Abbey. On that occasion fourteen trumpets joined the enormous chorus and orchestra for the climaxes. Charles Burney, the English music historian who wrote an eye-witness account of the performance, commented on the sound of specially constructed bass drums, which "except the destruction, had all the effect of the most powerful artillery." Even without this inappropriate assistance, however, Handel's music has sufficient grandeur and lyrical substance to impress.

The Handel & Haydn Society performed Handel's Dettingen *Te Deum* for the first time on April 1, 1819 at Boylston Hall in Boston. As far as can be determined, this was the American premiere of the work.

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HAYDN: Mass in Time of War

The orchestral Mass of the Classic period bestrides the world of the new, innately instrumental modes of symphonic composition as well as the realm of the fundamentally vocal traditions inherited from Baroque church music. In the orchestral Mass a flood of motivic elaboration drives the music forward and provides the essential continuity in, for example, the "Et resurrexit" of the *Mass in Time of War*. Haydn weaves the chorus skillfully into this fabric, sometimes giving it an important melodic role, at other times exploiting its value as sonorous background, much as he treats the oboes and horns in his symphonies.

This consummate integration of voices and instruments extends to the vocal solo passages. There are none of the arias which fragmented the text of the Baroque Mass or Haydn's own *Missa Cellensis* of 1766. Solo and chorus stand in the closest relationship in the exquisite "Qui tollis," a delicately scored movement whose first theme appears to foreshadow an aria from *The Creation* ("Mit Staunen sieht das Wunderwerk"). The most extensive solo writing is found in the "Benedictus," but even here Haydn uses the solo quartet as a unit, not as individual voices. Since this passage followed directly upon the consecration of the host and chalice, music of an intimate and restrained quality was appropriate.

Haydn did not approach the composition of sacred music as a chore to be dispatched as perfunctorily as possible, the way Mozart regarded his service to Salzburg cathedral and a disagreeable archbishop. He was genuinely devout and prayed for inspiration whenever ideas did not flow freely from his imagination. In composing his six last and greatest Masses, Haydn was moved not only by religious piety but by a sense of affection for Princess Marie Hermenegild Esterházy, for whose name-day the Masses

written between 1796 and 1802 were intended.

The *Mass in Time of War* is the second of these Masses. Although Haydn performed it for the September 1797 festivities at Eisenstadt, it seems that he completed it many months before. The Mass was probably performed for the first time in late 1796 at the first mass of a newly ordained priest. Since this event took place in a suburban Viennese parish church, it would not have received wide notice and could be offered to the princess as a new work.

Haydn's own subtitle for the Mass — "in tempore belli" — refers presumably to the advance of Napoleon's troops through Styria in the spring of 1796, a progress which posed a threat to the imperial capital of Vienna. The music, except for the urgent trumpet calls leading into the "dona nobis pacem," suggests not so much the terror of war as a supplication for peace in a time of distress.

The ominous timpani solos in the "Agnus Dei" were such a novelty in the eighteenth century that the *Mass in Time of War* became known as the "Drum-Mass" (*Paukenmesse*), its customary nickname in German-speaking countries even today. Sometime after finishing the Mass, Haydn revised the instrumentation, adding supplementary clarinet parts, horn doubling of the trumpets and the extra flute passages in "Qui tollis." These additions have Haydn's full authority and, since they represent his final thoughts, will be heard in this evening's performance.



TE DEUM

We praise thee, O God; we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud; the Heavens, and all the Powers therein;
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father, of an infinite majesty;
Thine honorable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the Kingdom of
Heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious
blood.
Make them to be numbered with thy Saints, in glory everlasting.

O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name ever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

GLORIA

Gloria in excelsis Deo, et in terra pax,
hominibus bonae voluntatis. Laudamus te,
benedicimus te, adoramus te, glorificamus
te, gratias agimus tibi propter magnam
gloriam tuam, Domine Deus, rex coelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe;
Domine Deus, Agnus Dei, Filius Patris,

qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad
dexteram Patris, miserere nobis.

Quoniam tu solus sanctus; tu solus
Dominus; tu solus altissimus, Jesu Christe,
cum Sancto Spiritu in gloria Dei Patris.
Amen.

CREDO

Credo in unum Deum, Patrem
Omnipotentem, Factorem coeli et terrae,
Visibilem et invisibilem:

Et in unum Dominum Jesum
Christum, Filium Dei unigenitum; Et ex
Patre natum ante omnia saecula; Deum de
Deo, Lumen de Lumine, Deum verum de
Deo vero, Genitum, non factum;
Consubstantialem Patri; per quem omnia
facta sunt: Qui propter nos homines et
propter nostram salutem descendit de coelis,

KYRIE

*Lord, have mercy upon us. Christ, have
mercy upon us. Christ, have mercy upon us.*

GLORIA

*Glory be to God on high, and on earth
peace, good will towards men. We praise
thee, we bless thee, we worship thee, we
glorify thee, we give thanks to thee for thy
great glory, O Lord God, heavenly King,
God the Father Almighty.*

*O Lord, the only-begotten Son, Jesus
Christ; O Lord God, Lamb of God, Son of
the Father,*

*that takest away the sins of the world, have
mercy upon us. Thou that takest away the
sins of the world, receive our prayer. Thou
that sittest at the right hand of God the
Father, have mercy upon us.*

*For thou only art holy; thou only art
the Lord; thou only, O Christ, with the Holy
Ghost, art most high in the glory of God the
Father. Amen.*

CREDO

*I believe in one God, the Father Almighty,
Maker of heaven and earth, And of all
things visible and invisible:*

*And in one Lord Jesus Christ, the only-
begotten Son of God; Begotten of his Father
before all worlds; God of God, Light of
Light, Very God of Very God, Begotten, not
made; Being of one substance with the
Father; By whom all things were made:
Who for us men and for our salvation came
down from heaven,*

Et incarnatus est de Spiritu Sancto ex Maria Virgine, Et homo factus est: Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est:

Et resurrexit tertia die secundum Scripturas: Et ascendit in coelum, sedet ad dexteram Patris: Et iterum venturus est cum gloria, iudicare vivos et mortuos; Cujus regni non erit finis.

Et in Spiritum Sanctum Dominum, et vivificantem; Qui locutus est per Prophetas; Et unam sanctam catholicam et apostolicam Ecclesiam: Confiteor unum baptisma in remissionem peccatorum: Et expecto resurrectionem mortuorum: Et vitam venturi saeculi. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in Nomine Domini. Osanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: Dona nobis pacem.

And was incarnate by the Holy Ghost of the Virgin Mary, And was made man: And was crucified also for us under Pontius Pilate; He suffered and was buried:

And the third day he rose again according to the Scriptures: And ascended into heaven, And sitteth on the right hand of the Father: And he shall come again, with glory, to judge both the quick and the dead; Whose kingdom shall have no end.

And I believe in the Holy Ghost, The Lord, and Giver of Life; Who spake by the Prophets: And I believe one Catholic and Apostolic Church: I acknowledge one Baptism for the remission of sins: And I look for the Resurrection of the dead: And the Life of the world to come. Amen.

SANCTUS

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory: Hosanna in the highest.

BENEDICTUS

Blessed is he that cometh in the Name of the Lord. Hosanna in the highest.

AGNUS DEI

O Lamb of God, that takest away the sins of the world: have mercy upon us. O Lamb of God, that takest away the sins of the world: Grant us thy peace.

Soloists

Doralene Davis *Soprano*
Philadelphia Orchestra
Detroit Symphony Orchestra
Brattleboro Bach Festival
Grand Teton Festival
Columbia, RCA Victor and
Angel Records

Susan Floreen *Alto*
Metropolitan Opera
Auditions Winner
New Jersey Symphony
Northwoods Symphonette
Peoria Civic Opera Company

Frederick Urry *Tenor*
International Haydn Festival,
Eisenstadt, Austria
Mozartoper Salzburg
Wiener Bach Gemeinde
Radio Nationale de France
Dansk Radio, Denmark

Francis Hester *Bass*
Marlboro Music Festival
Berkshire Music Center
Buffalo Symphony
Detroit Symphony
Denver Lyric Opera

Chorus

Gail Abbey
Susan Byers
Susan Chapman
Phyllis Clark
Pamela Dellal
Lawrence Evans
Tony Francalangia
George E. Geyer
Peter Gibson
William Gray
Rosalie A. Griesse

Rosemarie Grout
Malcolm Halliday
William Hite
Richard Houston
Tom Jones
Sandra Labarge-Neumann
Dale Macurdy
Jeanne McCrorie
Sonya Merian
Kay Nicholson
Fritz Robertson
Darnelle Scarbrough
Linda Terry
Susan Trout
Mary Ann Valaitis
Jayne West
Olivia Woodward
Ethelwyn Worden
Thomas Yanok

Orchestra

Flute
Christopher Krueger

Oboe
Peggy Pearson
Barbara Knapp

Clarinet
Bruce Creditor
Ian Greitzer

Bassoon
Ronald Haroutunian
Judith Bedford

Horn
David Hoose
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Trumpet
Fred Holmgren
Greg Whitaker
Thomas Cook

Timpani
Dennis Sullivan

Organ
Gary Wedow

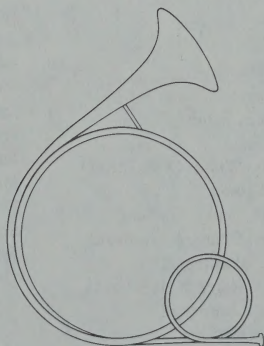
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Gerald Tarack, *concertmaster*
Valeria Kuchment
Mowry Pearson
Michael Rosenbloom
Karen Van Sant
Mark Beaulieu

Violin II
Wilma Smith
Robert Riggs
Martha Edwards
Velda Kelly
David Jacobson

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Endel Kalam
Paul Cortese
Scott Woolweaver
Emily Bruell

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